

Immerwährende  
**EXERCICIEN**  
in Doppelpassagen  
für den Clavierunterricht  
als technische Grundlage zur Virtuosität  
VON  
**LOUIS KÖHLER.**

OP. 60.

N<sup>o</sup>10803.

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## ПРЕДИСЛОВІЕ.

Эти Этюды имѣютъ цѣлю развитіе ровную, полифоническую и бѣглую игру въ обѣихъ рукахъ упражненіями, технически основанными на гаммахъ и аккордахъ. Когда учащійся усвоитъ себѣ умѣнье довольно быстро и свободно исполнять гамму въ объемѣ болѣе двухъ октавъ, то онъ съ помощію этихъ этюдовъ можетъ надѣяться на скорое развитіе своего механизма, особенно если онъ уже проигралъ мои этюды op. 50 (Die ersten Etuden für jeden Clavierschüler).

Каждый этюдъ слѣдуетъ разучивать сперва одной рукой, и по достиженіи спокойствія и увѣренности въ игрѣ приступить къ разучиванію обѣими руками, сохраняя при этомъ постоянную ровность и плавность съ соблюденіемъ обозначенной разстановки пальцевъ, и не играя скорѣе, чѣмъ того требуетъ музыкальное чувство.

Если, проигравъ какъ слѣдуетъ всѣ этюды этой тетради, механизмъ еще недостаточно развитъ, или для бѣглости вообще потребовалось бы еще особое упражненіе, то советую играть преимущественно NN 2, 4, 6, 8, 10, 12, 14, 16, 18, 20 для достиженія требуемаго усовершенствованія.

Для слабыхъ рукъ при спокойномъ ихъ положеніи слѣдуетъ исполнять всѣ этюды съ большей силой, а для сильныхъ рукъ съ меньшей силой; такимъ образомъ приобрѣтается сила игры одними, и нѣжность другими.

Для выбора фортепьянныхъ піесъ, сообразно всякой степени развитія механизма, можно найти подробное указаніе съ надлежащими примѣчаніями въ моемъ „Führer durch den Clavierunterricht“.

ЛУИ КЁЛЕРЪ

## VORWORT.

Diese Etuden haben die Bestimmung, das egale, gebundene und gelaufene Zusammenspiel beider Hände in den technischen Grundformen der leiterartigen und accordischen Passagen zu erzielen und zu erhalten. Sobald der Schüler die Tonleitern über zwei Octaven mit ungezwungener Art glatt und in mässiger Schnelligkeit zu spielen vermag, wird er durch diese Etuden eine möglichst rasche Entwicklung seiner Fertigkeit erlangen, besonders wenn er mein Op. 50., „Die ersten Etuden für jeden Clavierschüler“ zuvor geübt hat.

Jede Etude ist erst bis zur Stufe ruhiger Sicherheit einhändig und hernach mit Besonnenheit zweihändig zu üben, stets egal, gut gebunden und mit consequenter Fingersatz-Beachtung, auch nie rascher, als es dem natürlichen Spielgeföhle gemäss ist.

Wenn mit Beendigung des Heftes die Fertigkeit noch nicht genug entwickelt ist, oder wenn überhaupt zu irgend einer spätern Zeit das Läuferspiel einer nachhelfenden Übung bedarf, dann dürfte ein erneutes Exercicium vorzugsweise der Nummern 2, 4, 6, 8, 10, 12, 14, 16, 18, 20 von förderlich bildsamem Einflusse sein.

Schwächliche Hände mögen bei immer ruhiger Haltung kräftiger, stärkere dagegen zarter spielen, um die fehlende Naturseite herauszubilden.

Welche Musikstücke auf dieser, wie auch auf jeder frühern und spätern Fertigkeitsstufe zu spielen passend sind, findet man in meinem „Führer durch den Clavierunterricht“, einem Repertorium der Claviermusik-Litteratur, in grosser Auswahl, nebst bezeichnenden Anmerkungen, geordnet zusammengestellt.

LOUIS KÖHLER.

## I.

LOUIS KÖHLER. Op. 60.

The musical score is for a piece in 4/4 time, Op. 60 by Louis Köhler. It is divided into six systems, each with a treble and bass staff. The piece begins with a piano (p) dynamic. The notation includes numerous slurs, ties, and detailed fingering numbers (1-5) for both hands. The key signature has one flat (B-flat). The piece concludes with a forte (f) dynamic in the final system.

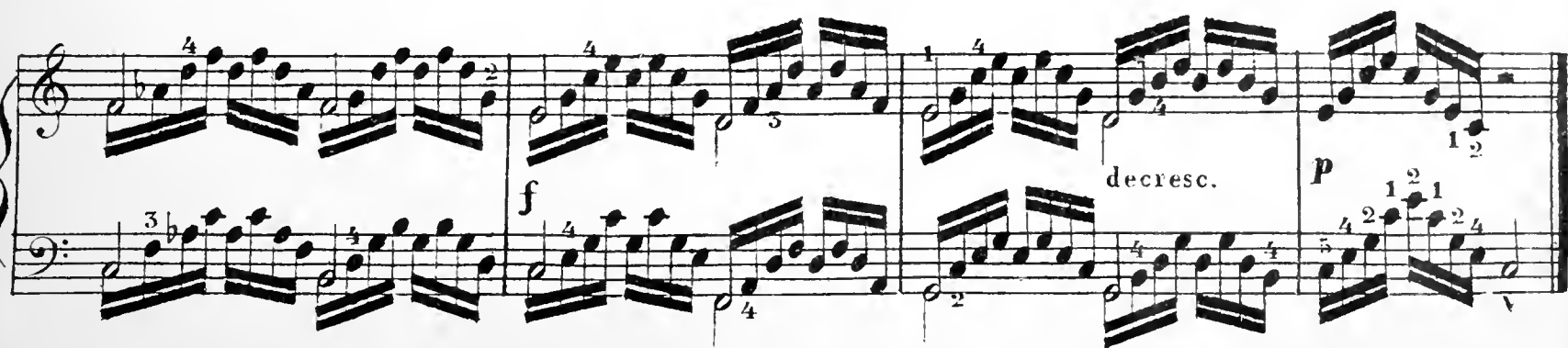
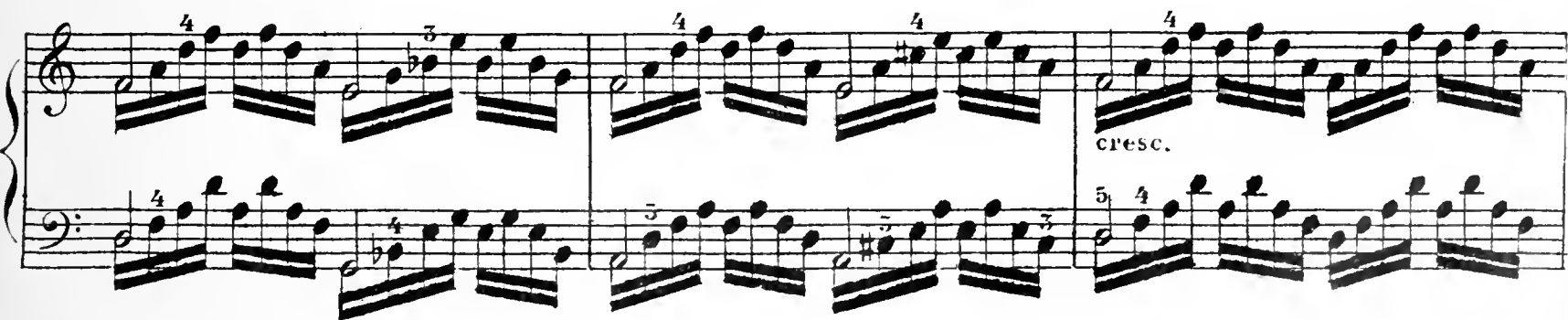
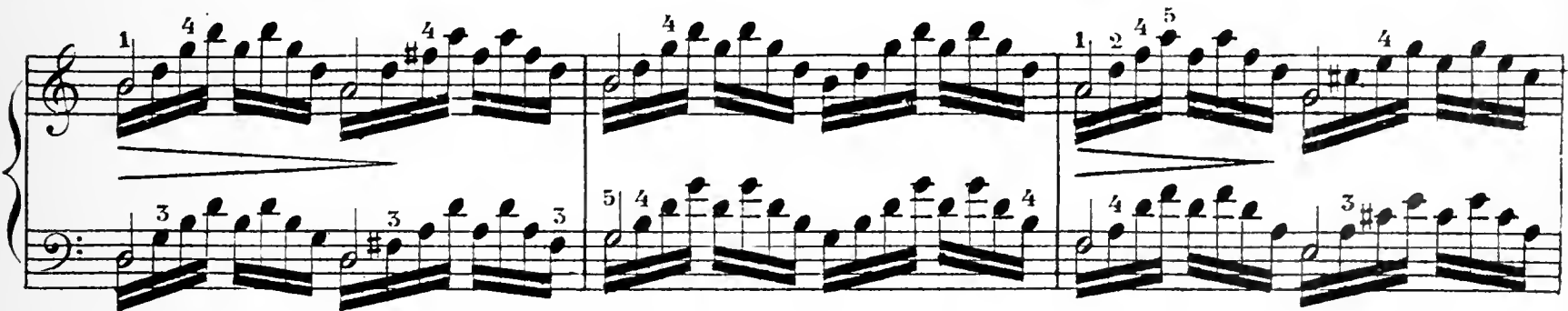
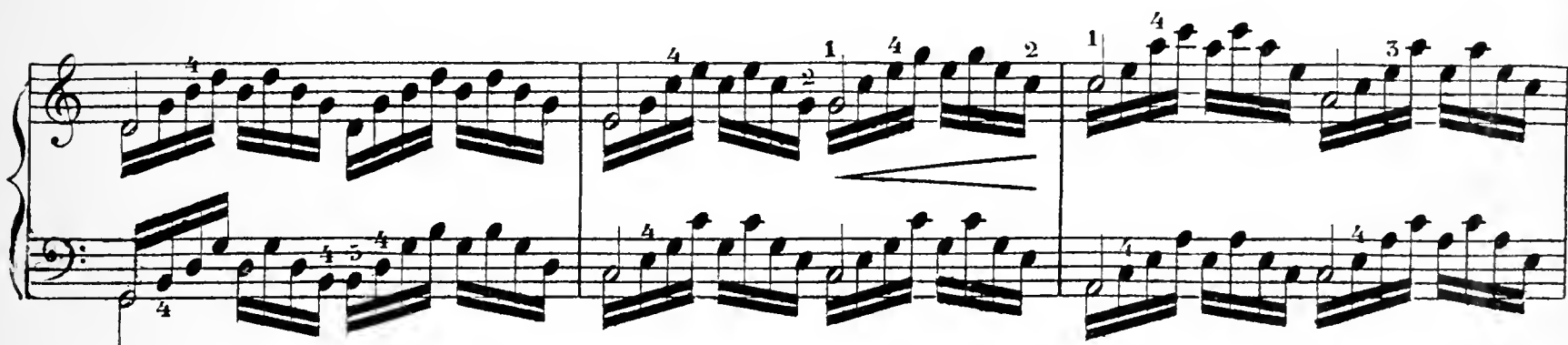
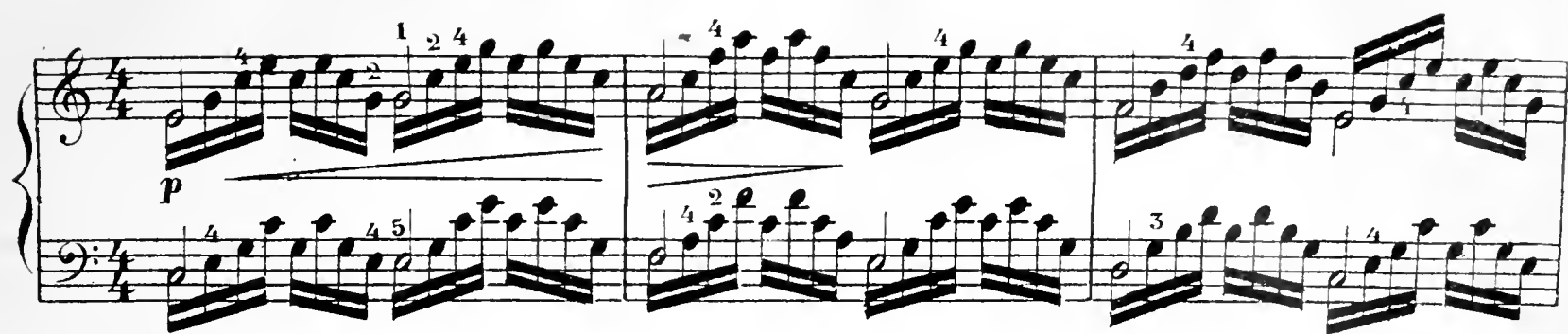


## III.

This piano score, labeled 'III.', consists of five systems of music, each with a grand staff (treble and bass clefs). The music is characterized by intricate, rapid sixteenth-note passages and complex fingering (e.g., 2 3 4 2 3 4, 1 2 3 4 5 4 3 2). Dynamic markings include *f* (forte), *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). The score is divided into measures by vertical bar lines, with some measures containing multiple beams for sixteenth notes. The final system concludes with a double bar line and a repeat sign.



## IV.







## VI.

Handwritten musical score for VI. The score is written for piano (p) and violin (v) parts, featuring extensive fingerings and dynamics. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and slurs. The score is divided into measures, with some measures containing multiple notes and rests. The piano part is marked with **f** (forte) and **p** (piano) dynamics, and the violin part is marked with **p** (piano) and **f** (forte) dynamics. The score includes numerous handwritten annotations, including fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

## VII.

This musical score, labeled VII., is written for piano and violin in 4/4 time. The piano part is on the left, and the violin part is on the right. The score is divided into five systems, each with two staves. The piano part includes various dynamics: *ff* (fortissimo), *p* (piano), and *ff* (fortissimo). The violin part includes various dynamics: *p* (piano), *cresc.* (crescendo), and *dimin.* (diminuendo). The score is heavily marked with fingerings (1-5) and accents (>). The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The violin part features a melodic line with many slurs and ties. The score ends with a double bar line.

*ff* > *p* *cresc.* *dimin.* *ff*

## VIII.

The musical score consists of five systems, each with a treble and bass staff joined by a brace. The notation includes various musical symbols and dynamics:

- System 1:** Treble staff starts with a *p* dynamic and a *cresc.* marking. Bass staff has a *f* dynamic and a *dimin.* marking.
- System 2:** Treble staff has a *p* dynamic and a *cresc.* marking. Bass staff has a *f* dynamic.
- System 3:** Treble staff has a *dimin.* marking. Bass staff has a *p* dynamic and a *f* dynamic.
- System 4:** Treble staff has a *f* dynamic. Bass staff has a *f* dynamic.
- System 5:** Treble staff has a *p* dynamic and a *cresc.* marking. Bass staff has a *f* dynamic and a *ff* dynamic.

The score is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks.

## IX.

This page contains five systems of musical notation for a piano exercise. Each system consists of a treble staff and a bass staff, often joined by a brace on the left. The music is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above or below the notes. Slurs are used to group notes that are played in a single breath or motion. The exercise is divided into measures by vertical bar lines. The first system has three measures, the second and third have four measures each, and the fourth and fifth have three measures each. The notation is clear and professional, typical of a published music book.

## X.

This piano score, labeled 'X.', consists of five systems of musical notation, each with a grand staff (treble and bass clefs). The music is written in 4/4 time and features complex, rapid passages with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *cresc.*, *ff*, *dimin.*, *pp*, *f*, and *ff*. The score concludes with a final double bar line.

System 1: Treble clef starts with a triplet of eighth notes (1, 1, 3). Bass clef starts with a triplet of eighth notes (5, 1, 3). Dynamics: *cresc.*

System 2: Treble clef starts with a triplet of eighth notes (1, 2, 1, 3). Bass clef starts with a triplet of eighth notes (2, 1, 3). Dynamics: *ff*, *dimin.*, *pp*

System 3: Treble clef starts with a triplet of eighth notes (1, 1, 3). Bass clef starts with a triplet of eighth notes (3, 1, 3). Dynamics: *cresc.*, *f*, *cresc.*

System 4: Treble clef starts with a triplet of eighth notes (1, 2, 1, 3). Bass clef starts with a triplet of eighth notes (3, 1, 3). Dynamics: *ff*

System 5: Treble clef starts with a triplet of eighth notes (1, 2, 1, 3). Bass clef starts with a triplet of eighth notes (3, 1, 3). Dynamics: *ff*



## XI.

This page contains five systems of musical notation for a piano piece, labeled XI. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece is characterized by rapid, flowing sixteenth-note passages, often grouped in beams. Fingerings (1-5) are indicated throughout the score. Dynamic markings include *f* (forte), *ff* (fortissimo), *p* (piano), and *f* (forte) again. An *esc.* (esclusivo) marking is present in the first system of the fifth system. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall texture is dense and technically demanding.



## XII.

This piano score, titled "XII.", consists of five systems of music, each with a treble and bass staff. The music is characterized by rapid, flowing passages with frequent fingerings (1-5) and dynamic markings.

- System 1:** Treble staff begins with a *p* (piano) marking. Both staves feature continuous sixteenth-note patterns.
- System 2:** Continues the rapid passages with various fingerings and slurs.
- System 3:** Includes a *dimin.* (diminuendo) marking in the bass staff and a *cresc.* (crescendo) marking in the treble staff.
- System 4:** Features a *f* (forte) *dimin.* marking in the bass staff.
- System 5:** Concludes with a *p* marking in the bass staff and a *cresc.* marking in the treble staff.

The notation includes numerous fingerings (1-5) and slurs, indicating a technically demanding piece.

## XIII

The musical score is divided into five systems, each consisting of a piano (p) and violin (v) staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as dynamics (f, p, pp, ff), articulation (>), and fingerings (1, 2, 3, 4, 5). The first system starts with a forte (f) dynamic and features a series of sixteenth-note runs. The second system introduces a piano (p) dynamic and a crescendo (cresc.) marking. The third system features a piano (p) dynamic and a piano-piano (pp) dynamic. The fourth system includes a crescendo (cresc.) marking and a piano (p) dynamic. The fifth system starts with a forte (f) dynamic, followed by a fortissimo (ff) dynamic and a decrescendo (dimin.) marking, ending with a piano (p) dynamic. The score is written for a piano and violin, with the piano part on the left and the violin part on the right.

## XIV.

This piano score, titled XIV, consists of five systems of music, each with a grand staff (treble and bass clefs). The music is written in 4/4 time and features a variety of dynamic markings and articulations.

- System 1:** Starts with a forte (*f*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. A crescendo hairpin is visible in the middle of the system.
- System 2:** Begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The right hand features a melodic line with some accidentals, while the left hand continues with eighth-note patterns. A crescendo hairpin is also present.
- System 3:** Starts with a forte (*f*) dynamic, followed by a decrescendo (*dimin.*) and ending with a pianissimo (*pp*) dynamic. The right hand has a more active melodic line with many accidentals, while the left hand provides a rhythmic foundation.
- System 4:** Features a crescendo (*cresc.*) marking. The right hand plays a series of eighth-note chords, and the left hand has a steady eighth-note accompaniment. A crescendo hairpin is shown.
- System 5:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic. The right hand plays a series of eighth-note chords, and the left hand has a steady eighth-note accompaniment. A crescendo hairpin is shown.

The score includes various articulations such as accents (>) and fingerings (1, 2, 3, 4, 5). The key signature changes from one sharp (F#) to one flat (Bb) across the systems.

[illegible]

The musical score for 'The Little Boat' is presented in a single system with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The music is written in a simple, melodic style with many beamed eighth and sixteenth notes, suggesting a lively tempo. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include accents (>) and piano (p). The score is divided into measures by vertical bar lines.

Musical score for "The Merry Widow" by Franz Lehár, measures 1-3. The score is for piano and features a treble and bass staff. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like "cresc.".

The image displays a musical score for 'The Merry Widow' by Franz Lehár. It consists of two staves of music. The top staff features a treble clef and a key signature of one flat (B-flat). The music is written in a 2/4 time signature. The bottom staff also features a treble clef and a key signature of one flat. The music is written in a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The score is divided into measures by vertical bar lines. The first measure of the top staff begins with a forte (f) dynamic and a crescendo (cresc.) marking. The second measure of the top staff begins with a fortissimo (ff) dynamic. The score concludes with a double bar line.

## XVI.

This piano score, titled XVI, consists of five systems of music, each with a treble and bass staff. The music is characterized by rapid, ascending and descending runs, often in eighth or sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *ff* (fortissimo), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo), along with crescendo (*cresc.*) and diminuendo (*dimin.*) markings. The score is written in 4/4 time. The first system begins with a *ff* marking. The second system features a *pp* marking. The third system includes a *dimin.* marking. The fourth system has a *cresc.* marking. The fifth system starts with a *f* marking and ends with a *ff* marking. The piece concludes with a final cadence in the fifth system.



## XVII.

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a single bass staff. The notation is highly technical, featuring complex rhythmic patterns, often with sixteenth and thirty-second notes. Fingerings are indicated by numbers 1 through 5 above or below notes. Dynamic markings such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo) are used throughout. The piece is in 4/4 time, as indicated by the time signature at the beginning of the first system. The notation is written in black ink on a white background, with some red markings for fingerings. The overall style is that of a classical piano score.



# XVIII.

This page contains a piano score for a piece labeled XVIII. The score is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into five systems, each containing two staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above or below the notes. The dynamics range from piano (p) to fortissimo (ff). The piece features complex passages with many sixteenth and thirty-second notes, often beamed together. There are also some triplets and slurs indicating phrasing. The score ends with a final cadence in the fifth system.

**System 1:** Treble staff starts with a half note G4, followed by a series of sixteenth notes. Bass staff starts with a half note F4, followed by a series of sixteenth notes. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5.

**System 2:** Treble staff continues with sixteenth notes. Bass staff continues with sixteenth notes. Dynamics: *cresc.*. Fingerings: 1, 2, 3, 4, 5.

**System 3:** Treble staff continues with sixteenth notes. Bass staff continues with sixteenth notes. Dynamics: *f*, *dimin.*, *ff*. Fingerings: 1, 2, 3, 4, 5.

**System 4:** Treble staff continues with sixteenth notes. Bass staff continues with sixteenth notes. Dynamics: *>*. Fingerings: 1, 2, 3, 4, 5.

**System 5:** Treble staff continues with sixteenth notes. Bass staff continues with sixteenth notes. Dynamics: *p*, *f*. Fingerings: 1, 2, 3, 4, 5.

## XIX.

This musical score, titled XIX, consists of five systems of music, each featuring a piano (p) and violin (v) part. The notation is complex, with many notes beamed together and extensive fingering indicated by numbers 1-5. Dynamics include *ff*, *pp*, *cresc.*, and *f*. The score is written in a single system with a grand staff (piano and violin) and a single staff (violin). The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into measures by vertical bar lines. The first system begins with a *ff* marking. The second system begins with a *pp* marking. The third system begins with a *cresc.* marking. The fourth system begins with a *f* marking. The fifth system begins with a *ff* marking. The score ends with a double bar line.

System 1: *ff* > > > >

System 2: > > > >

System 3: > > > > *pp* > >

System 4: *cresc.* > > > >

System 5: *f* *cresc.* > > > > *ff* > > >

## XX.

Musical score for XX. The score is written for piano and organ, featuring complex textures with numerous fingerings and dynamic markings. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and slurs. Fingerings are indicated by numbers 1 through 5. Dynamic markings include *ff*, *pp*, *f*, and *cresc.*. The score is divided into measures by vertical bar lines, and the overall structure is organized into systems.

# Этюды и упражнения для фортепиано.

<p>50 études très faciles. 50 самых упражнений. —90</p> <p>F. Op. 1. Sechszehn vierhundertstücke zum Unterrichte für. Шестнадцать маленьких фортеп. для начинающих Heft I. II. à 1 —</p> <p>20 упражнений в 4 руки, для этого исполнения такта, частей приложения пальцев. —50</p> <p><b>И УПРАЖНЕНИЯ ДЛЯ ФОРТЕПИАНО.</b></p> <p>ff, N. Exercices journaliers. —30</p> <p>A. Etude. —</p> <p>Op. 61. Nouvelles études de té. Neueste Schule der Geländ. Новая школа былости в 40 ениях. Тетр. 1—4. à —60</p> <p>Т-же в одной тетради. 125</p> <p>Соч. 61. Новейшая школа для былости пальцев. Новое из-рассмотренное Исааком Кнорром, Консерватория во Франкфурте, и. аппикатурою и замѣтками его. икен. для фортеп. Тетр. 1—4. по —75</p> <p>Т-же в одномъ томѣ. 250</p> <p>Этюды, пересмотр. профессоромъ Кашинымъ, тетр. I. —60</p> <p>50 упражнений безъ октавъ для ющихъ, тетр. I. II. III. по —30</p> <p>Т-же в одной тетради. —50</p> <p>То-же (выборъ) Черни, Клас. степенъ № 1. —20</p> <p>20 Дѣтскихъ этюдовъ (приготов-ме въ школу былости). Тетр. I —45</p> <p>Тетрадь II. —45</p> <p>Die Schule der Tonleitern. 2. 3. à —50</p> <p>Т-же в одной тетради. 1 —</p> <p>M. „Exercices journaliers“, pour uite à „L'enfant pianiste“, recueil ites pièces faciles. Ежедневныя ения. 1 —</p> <p>H. Choix d'études progressives. 2e édition. —</p> <p>2. Douze petits morceaux pré-chacon d'une prélude. à —40</p> <p>et. В одномъ томѣ. —50</p> <p>4. 25 études à quatre mains. à 1 —</p> <p>97. à 1 —</p> <p>3. 25 études faciles composées alement pour les jeunes élèves es mains ne peuvent pas encore sser l'étendue de l'octave. Oeuvre haque à —50</p> <p>0. (Liv. 5, 6). Revues, corr. et es par A. Henselt, chaque. à —75</p> <p>Complet. В одномъ томѣ. 1 —</p> <p>8. 48 études. Oeuv. 29 et 32 com- exclusivement pour ceux qui veu- e préparer pour les célèbres études B. Cramer. à 1 —</p> <p>32. (Liv. 7, 8). 48 études revues es et arrangées par Ad. Henselt: 9. Liv. 1, 2. à —50</p> <p>Complet. В одномъ томѣ. 1 —</p> <p>2. Liv. 1, 2. à —50</p> <p>Complet. В одномъ томѣ. 1 —</p> <p>2. Complet. Edition originale. —50</p> <p>34. 25 Etudes. Liv. 1. 2. à 1 —</p> <p>Complet. 150</p> <p>77. Deux études de vitesse. № 1. droite. —15</p> <p>77. Deux études de vitesse. № 2. gauche. —15</p> <p>des: I. Etude mélodique. { —20</p> <p>II. Chant religieux. { —20</p> <p>er, C. T. Op. 23. 50 petites études les enfants, sans octaves (50 kleine en für Kinder, die noch keine Oc- greifen können), revues et doigtées. 1—5 à —30</p> <p>Les mêmes dans un cahier. 1 —</p> <p>aller, F. Op. 100. 25 Etudes faciles oggressives. 130</p>	<p><b>Chopin, F. Op. 10. Douze études Liv. 1. 2. à 1 —</b></p> <p>Les mêmes dans un cahier. 150</p> <p>25 Douze études Cah. 1—2. à —90</p> <p>Les mêmes dans un cahier. 175</p> <p>Séparement:</p> <p>№ 1. A-dur. 2. F-moll. 3. F-dur. 4. A-moll. 5. E-moll. 6. Gis-moll. 7. Cis-moll. à 20 c. 8. Des-dur. 9. Des-dur. à 15 c. 10. H-moll. 30 c. 11. A-moll 35 c. 12. C-moll. —30</p> <p>Op. 25. № 2. Etude F-moll. —20</p> <p>„ „ 2. Revue et doigtée par P. Pabst —40</p> <p>„ 7. Etude (Harthan). —20</p> <p>28. Vingt-quatre préludes. Compl. 135</p> <p>En 2 cahiers. à —75</p> <p>№ 15. Prélude (Harthan) —20</p> <p>„ 24. Prière pendant l'orage. Prélude —20</p> <p>27 Etudes comp. dans un volume. For- mat in 40. 150</p> <p>Les mêmes, Format in 80. —75</p> <p><b>Clementi, M. Gradus ad Parnassum Etu- des choisies, revues et doigtées par Ch. Tausig. Этюды избранные Таузигомъ 2 —</b></p> <p><b>Clementi-Tausig. Terzen-Scalen. Etüden in Dur- und Molltonarten. —30</b></p> <p><b>Cramer, I. B. 84 Etudes, ou exercices doigtées dans les différents tons. 84 этюда въ разныхъ тонахъ, сочиненныхъ для облегченія учениковъ, желающ. изучить этотъ инструм. основательно. Liv. 1—4. à 1 —</b></p> <p>Тетр. 1 и 2 въ одномъ томѣ. 1 —</p> <p>3 и 4 1 —</p> <p>*50 études choisies, revues et doigtées par H. de Bülow.—50 избранныхъ этюдовъ съ аппикатурою и объясненіями, Г. фонъ Булова (на русскомъ и нѣмецкомъ язы-кахъ). Русскій переводъ Г. Лароша. 2 —</p> <p>Т-же в 4-хъ тетрадахъ, каждая. 1 —</p> <p>60 ausgewählte Klavieretüden, bearbeitet v. Hans von Bülow. Neue Ausgabe. 60 из-бранныхъ этюдовъ съ аппикатурою Г. фонъ Булова. Русскій переводъ Г. Ла-роша и Н. Кашикина. Тетр. 1. 2. 3. 4. по 1 —</p> <p>Les mêmes complet. Т-же в 1 томѣ. 3 —</p> <p>Etudes, arangées pour ses élèves par A. Dubuque: —</p> <p>№ 1. Do-majeur. —30</p> <p>„ 2. Mi-mineur. —30</p> <p>„ 3. Fa-mineur. —40</p> <p>„ 4. Fa dièse mineur. —30</p> <p>„ 5. Si bémol majeur. —30</p> <p>„ 6. Si bémol majeur. —30</p> <p>Les mêmes. complet. 120</p> <p><b>Czerny, Ch. Op. 139. 100 легкихъ упраж- нений Тетр. 1. 2. 3 и 4. по —50</b></p> <p>Т-же в 1 томѣ. 125</p> <p>261. 125 Passagen Uebungen in kürzeren und ausgeführteren, kleinen Sätzen, mit Bezeichnung des Fingersatzes. Heft I. —50</p> <p>Heft. II. —75</p> <p>299. Etudes de la vitesse en 40 exer- cices calculés à développer l'agilité des doigts. Liv. 1. 2. 3. à —75</p> <p>Liv. 4. 120</p> <p>Liv. 5. Octaven-Etude. —20</p> <p>Т-же. Тетр. 1 и 2 въ новомъ изданіи подъ редакцію Н. Кризандера. по —75</p> <p>Liv. 1, 2 et 3 dans un cahier. 125</p> <p>1—5 dans un cahier. 2 —</p> <p>335. Schule des Legato und Staccato, redigirt von L. Köhler. Heft. 1. 2. à —90</p> <p>337. 40 этюдовъ съ предписанными по- тореніями для приобрѣтенія высшей сте- пени совершенства въ игрѣ на фортеп. 1 —</p> <p>Т-же в 4 тетр., тетр. 1, 2, 3. по —40</p> <p>4. —60</p> <p>359. Le premières leçons du jeune pia- niste. Cah. I. —40</p> <p>365. Die Schule des Virtuosen. Studien der Bravour und des Vortrags. Heft. 1. 2. 3. 4. à 140</p> <p>365. Die Schule des Virtuosen (выборъ), пересм. Н. Кашинымъ, проф. Москов-ской Консерваторіи. Тетр. 1—4. по —75</p> <p>Т-же в 1 томѣ. 2 —</p>	<p><b>Czerny, Ch. Op. 636. Die Vorschule zur Fin- gerfertigkeit. Дополн. проф. Н. Кашикина. —4</b></p> <p>718. Выборъ этюдовъ для лѣвой руки. —5</p> <p>740. Die Kunst der Fingerfertigkeit. 50 этюдовъ въ блестящемъ стилѣ, съ от- мѣченными пальцами для высшаго усо- вершенствованія пианистовъ. Тетр. 1—6. à —9</p> <p>Т-же в одномъ томѣ. 2 —</p> <p>740 Die Kunst der Fingerfertigkeit. Вы- боръ составл. Н. Кашинымъ, професс. Московск. Консерват. Тетр. 1, 2, 3. —</p> <p>821 160 восьмитактныхъ упражнен. для успѣшнаго изученія нужнѣйшихъ фигуръ в пассажей. а равно для способств. при- чтенія съ листа. Тетр. 1, 2, 3, 4. à —7</p> <p>Т-же в одномъ томѣ. 15</p> <p>100 Erholungen. Практическая школа для фортепиано Тетр 1 —6</p> <p><b>Döhler Th. Op. 30. № 12 Etude de trilles. —2</b></p> <p>*Döring, C. Op. 24. Studien und Etüden zur Anleitung und Ausbildung im gestos- senen Octavenspiel. Упражнения и этюды для изученія и развитія игры октавами стакатто. 2 —</p> <p>25. Octaven-Etüden. Восемь этюдовъ въ октавахъ. 1 —</p> <p>33. Etüden in fortschreitender Folge zur Erwerbung eines vollen und runden Trillers. Heft. 1. 40 c. Heft. 2. 65 c. Heft. 3. —7</p> <p>*Дюбуке, А. Техника фортепиан. игры. Упражнения для первоначальнаго и выс- шаго развитія механизма пальцевъ. 4-е удешевленное изданіе. 12</p> <p>*Dubuque, A. Trois études dans le style fugué. Op. 95, 96, 97. —75</p> <p>Dupont, A. Op. 2. Pluie de Mai. Etude de trilles. —30</p> <p><b>Duvernoy, I. B. Op. 120. Ecole du méca- nisme. 15 études composées expressement pour précéder celles de la vitesse de Czerny. 120</b></p> <p>То-же въ томов. изданіи. Томъ 121. —75</p> <p>То-же дополняль и измѣнилъ согласно современ. требованіямъ. К. Э. Веберъ. 120</p> <p>168. Ecole du style. Die Schule des Vort- rags in 12 Studien. 125</p> <p>То-же въ томов. изданіи. Томъ 171. —75</p> <p>176. Ecole primaire, 25 études faciles. Elementarunterricht für die ersten An- fänger, in 25 leichten fortschreitenden Studien. 1 —</p> <p>То-же въ томов. изданіи. Томъ 603. —75</p> <p><b>Evers, Op. 8. Etudes d'octaves. —35</b></p> <p>*Field, I. Nouvelles exercices. Экзерциции во всѣхъ мажорныхъ и минорныхъ то- нахъ, Пересм. А. Дюбукомъ. —60</p> <p>88. Passages, doigtés par lui même. —30</p> <p>Exercice № 1. Deux voix d'inégale valeur dans une main (droite). —20</p> <p>№ 2. pour la main gauche. —20</p> <p><b>Fuchs, R. Op. 34 № 6 Prélude (Harthan). —15</b></p> <p><b>Gammes:</b></p> <p>№ 1. Гаммы и аккорды во всѣхъ мажор- ныхъ тонахъ съ аппикатурою. —10</p> <p>„ 2. Гаммы, арпеджио и аккорды во всѣхъ мажорныхъ и минорныхъ тонахъ съ аппикатурою. —15</p> <p>„ 3. Гаммы и аккорды во всѣхъ мажор- ныхъ и минорныхъ тонахъ и гаммы хроматич. съ аппикатурою. —15</p> <p>„ 4. Гаммы въ октавахъ, въ обратномъ движеніи, въ терціяхъ и въ секстахъ съ аппикатурою, И. Кнорра. —35</p> <p>„ 5. Мажорныя и минорныя гаммы въ четырехъ видахъ по методѣ Ф. Каль- бреннера. —50</p> <p>„ 6. Собраніе экзерпсовъ, гаммъ и пас- сажей постепенной трудности для учениковъ желающихъ дѣлать быст- рые успѣхи Г. Герца. —90</p> <p>„ *7. Гаммы въ терціяхъ и секстахъ и октавахъ во всѣхъ мажорныхъ и минорн. тонахъ по методѣ Л. Плади. —30</p> <p>„ *8. Гаммы и аккорды во всѣхъ мажор-</p>
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